



**PROGRAM OF COMPETITION  
for public contest and calling for international two-stage open competition  
for finding a conceptual solution for Stefan Nemanja Memorial  
at Savski Square in Belgrade**

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**Competition Caller/Orderer**  
City of Belgrade, City Administration – Secretariat for Culture

[www.begrad.rs](http://www.begrad.rs)

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## INTRODUCTION

**Stefan Nemanja** (1113-1199) is one of the most important Serbian rulers – his reign represents a crucial period in the history and culture of Serbian people. Together with his son Saint Sava of Serbia, he is one of the founders of the Serbian Orthodox Church, who celebrates him as the Saint Simeon the Myrrh-streaming. He was the Great Prince of Serbian Countries and Maritime Provinces, the creator of a powerful Serbian state in the Middle Ages and the founder of the ruling Nemanjic dynasty.

The reign of Stefan Nemanja was the beginning of the two century rise of the medieval Serbian state, significant in European context. His reign enabled his sons, Stefan and Sava, to gain international recognition through the rise of the state to the rank of kingdom and the acquisition of the Church autocephaly, so generations of his descendants could keep Serbian state the leading force in the Balkans and lay solid foundation for Serbian cultural identity.

In the art, his reign is marked by the beginning of building the monumental ruler endowments, as well as the emergence of an authentic Serbian style in sacral architecture, known as the Rascian style.

In 1196, he withdrew from power and became a monk. He passed away as monk Simeon in the monastery of Hilandar. His relics were transferred to the Studenica Monastery in 1208, and have been there since.

Despite the fact that he had been on the throne of Serbia for three decades (1166-1196) and was the patron of several monumental endowments, no fresco-portrait of Stefan Nemanja - Saint Simeon the Myrrh-streaming depicted during his life has remained.

*Committee for building Stefan Nemanja Memorial*

### 1. THE GOAL AND THE OBJECTIVE OF THE COMPETITION

The direct reasons for the preparation and realization of this Competition are: The decision of the committee for building Stefan Nemanja Memorial on announcement of the international competition for building Stefan Nemanja Memorial, The decision of the committee for building Stefan Nemanja Memorial on the announcement of the competition for Stefan Nemanja Memorial by its character public and general to the local artistic public, and calling towards international public and the decision of the City Assembly of Belgrade to build Stefan Nemanja Memorial on the Savski square in Belgrade.

The aim of the competition is to get the best solution for Stefan Nemanja Memorial on the New Savski square in Belgrade.

The task of the competition and the idea of the artistic solution is to deservingly commemorate one of the most significant Serbian rulers, Stefan Nemanja, the founder of Serbian state in its brightest medieval period, his life, work and importance as the founder of Serbian statehood.

The space in which the Memorial will be placed is a part of the New Savski Square, which, according to the *Special-purpose-area Spatial Plan for arrangement of the coastal area of the city of Belgrade - the area of the Sava Riverside for the project "Belgrade Waterfront"*, should become a public pedestrian area (with tram traffic) which is a whole with the building of the Main Railway Station, planned for a complex intended for cultural activities, the arrangement of which will be

defined on the basis of a public urban - architectural competition planned for announcement during this competition.

It is expected that the Memorial should be a sculpture work - figuration.

The best work will be approved for realization.

## **2. LOCATION DATA**

### **2.1. Location characteristics**

#### **2.1.1 General characteristic of location**

Savski Square - "area in front of the Railway Station", located on a crossroad with traffic communications Savska - Nemanjina - Karadjordjeva, is one of the largest Belgrade squares, spatially, hierarchically and significantly of exceptional potentials a representative public urban space, however, it functions and is perceived primarily as a transport hub, and pedestrian areas within the square have a mainly transit role.

The formal and symbolic central position of the square, as well as the dominant spatial view of Nemanjina Street, marks the Railway Station building- a cultural monument of great importance for the Republic of Serbia and a material testimony to the technical and architectural development of Serbia in the last decades of the 19th century.

This area belongs to the "Savamala" unit, which as a document of economic, urban and architectural development of Belgrade is registered in the Register of real estate that has the status of prior protection.

#### **2.1.2 Existing state**

Savski Square in the existing state, although by spatial configuration (representative buildings of architectural heritage with its disposition, form and character) forms the space that is square, in terms of use of parter, especially pedestrian areas - the extremely frequent traffic circuits in Nemanjina and Savska Street which cross the subject area and divide it in three independent parts - make that it is a square only in segments.

The three segments: western – in front of the Main Railway Station up to Savska street, north-eastern – to the east of Savska street and to the north of Nemanjina street and south-eastern – to the east of Savska street and to the south of Nemanjina street, although north-eastern and south-eastern segment in the sense of art and parter arrangement make a whole - *Memorial to the war victims and defenders of the homeland from 1990 to 1999*, both because of the frequent traffic flows that separate them, and because of the extreme diversity of purposes and content of objects that determine them, they function as three independent entities.

The Square area is surrounded and both physically and ambiently formed by objects of different periods of formation, stylistically heterogeneous, initially and mainly of high architectural and aesthetic values, today some of them are devastated.

Particularly important structures for the character and the identity of the square area:

- Railway Station; 2, *Savski Square*
- Post Office Belgrade 6; 2, *Savska street*
- Sveti Sava Hospital; 2, *Nemanjina street*
- Home for people with disabilities; 9 – 11 *Savski Square and 1, Nemanjina street*
- Petrograd hotel - *Belgrade City Hotel*; 7, *Savski Square*

### 2.1.3 The planned state

*The Special-purpose-area Spatial Plan for Belgrade waterfront transforms Savski Square into representative urban city square - New Savski Square: "The existing square" Savski trg" is retained and integrated into a larger, new central square - a plateau, in front of the existing facility of Railway Station, planned for representative cultural purposes of national importance. ... The landscape design of the square should be defined on the basis of a public urban and architectural competition foreseen for the unique arrangement of the planned cultural facility (the Railway Station building) and the square/plateau. ...Also, within the KL5 complex, it is planned to build a public underground garage of around 220 parking spaces."*

Different organization of motor transport is planned by reconstruction of Savski Square – connection between Savska and Karadjordjeva Street will be relocated from the central to the zone of the semi-circular border of the square, so the **central part of the square with the area in front of Railway Station should form a unit for pedestrians with integrated tram traffic**, as shown in the Graphic Attachment *Orientation display of the position of the Memorial*, so in terms of the hierarchical position in the city, as well as regarding historical, urban and structure characteristics, the full potential of this space shall be realized.

The Memorial to *War victims and defenders of the homeland from 1990 to 1999*, based on the award-winning design on architectural and urbanistic contest (*authors: Jelena Pancevac and Zarko Uzelac*), is planned to be moved to a more appropriate location.

## 2.2. Natural characteristics - climate and green areas

The climate in Belgrade is moderately continental, with four seasons and around 2.096 hours of sunshine per year. The average annual precipitation is 669.5 mm, and includes rain, hail, icy rain and snow.

The subject area belongs to the Topoclimatic Zone Center, characterized by average annual temperature of 12.3 °C, the mean minimum temperature in January -1.3 °C, and the mean maximum in July 27.2 °C, in the total range of around -20.00 °C to around 40.00 °C, in extreme situations. The number of days with temperatures higher than 25 °C is 95 per year.

The semi-circular base of the Savski square is oriented towards the northwest – southwest, along the Savska Street and to the southeast, along Nemanjina Street. That makes the micro location of the Memorial extremely exposed to Kosava, a characteristic southeast wind for Serbia and Belgrade of medium to high intensity with average speed from 25 up to 45 km/h, with storms up to 130 km/h.

Within the subject area, there is a lack of significant green areas, especially in the sense of high growth, which does not contribute to the quality of the microclimate of this area.

### 2.3. History of location, architectural and cultural heritage

Today's area of Savski square since the time of construction of Railway Station, until the second decade of the 20th century was unregulated field in which Nemanjina and Balkanska street flew in and from which Karadjordjeva street flew out.

**The building of the Main Railway Station** was built in 1885, immediately after establishment of the first railway link in Serbia in 1884, according to the conceptual design of the Austrian architect Wilhelm von Flattich, which was elaborated by the architect Dragisa Milutinovic. At the time of construction, the building was one of the most monumental buildings as well as a symbol of contemporary royal metropolis. It was one of the first railway stations in Serbia, whose project included a specific architectural program and contents adapted to European technical achievements. It was designed in the spirit of academism as a representative building, of a complex floor plan. The architectural composition is dominated by the central classical avant-corps of the main entrance, superimposed by the triangular tympanum. By its specific design, the building presents the testimony of technical and architectural development of Serbia in the last decades of XIX century.

After the regulation of Karadjordjeva street in 1907 and its expanding for additional 20 meters, Savski Square was decidedly determined in 1911, according to the urban plan of the French architect Édouard Léger. The area in front of the station was conceived as the parade "vestibule" of the capital, with two green areas between traffic flows and a complete architectural framework of the buildings.

Due to regulatory plan of the square, the old **Hotel "Petrograd"** was destroyed, and according to the new plan from 1912, and to the architectural project of Petar Popovic, a new building of a symmetrical front, in neo-baroque and neo-renaissance spirit was built. The Hotel was damaged in the Second World War, after which it was restored partially and without much consideration, by losing the elements and characteristics of the previously existing significant representativeness.

In the period between wars in 1928, in the vicinity of Railway Station the building of New Post was built, according to the project of architect Miomir Korunovic. This work, one of the most important buildings of Serbian architecture of national style, was significantly damaged in the Second World War, and by reconstruction of the architect Pavle Krat in 1947, was completely devastated.

The building of District Office for Labor Insurance, today Sveti Sava Hospital, was built in 1932, according to the winning design in the competition of Zagreb architect Lavoslav Horvat, which was partly changed during the realization by architect Petar Gacic. The building was adapted in 1946 for hospital needs.

## 3. TASK OF THE CONTEST

### 3.1 General guidelines and recommendations

The area of Savski Square, because of the stated values which determine it, is an inseparable segment of Belgrade heritage, although in the city's memory their values changed over time, excluding the Main Railway Station, whose characteristics of social significance are universal, this space is not clearly determined yet.

The purpose of Memorial is to deservingly comemorate one of the most significant Serbian rulers, Stefan Nemanja, the founder of Serbian state in its brightest medieval period, his life, work and importance as the founder of Serbian statehood, national, cultural and religious identity of Serbian people.

The Memorial by its symbolic determination and aesthetics, design and spatial quality should transfer the message of memory on Stefan Nemanja, primarily as a ruler, and to establish harmonious relation with given spatial situation - existing and as far as possible, expected, values of space, people and the city and as well as to contribute to the overall quality of the environment.

It is recommended to design a sculpture of Stefan Nemanja in standing position as Great Prince of Serbian Lands and Maritime Provinces, in simple royal sakkos, with a cloak (coba) over it with removed hood, with Great Prince wreath on the head and with engolpion on the chest (Pliska model). Undrawn sword in scabbard and Charter of Hilandar in the form of a rolled or unrolled scroll may be the objects in his hands or an outstretched arm may point in a certain direction. In relation to the images on preserved frescos, it would be advisable to portray Nemanja not as an old man, but as a man of mature age.

It is recommended that this Memorial sculpture unit beside the sculpture and the postament itself contains several pareographic depictions of the most important historical events he was involved in; Such as the Council in Ras, where the decision to fight the Bogumil heresy was made, submission to Byzantine emperor Manuel I Komnenos, welcoming Emperor Friedrich I Barbarossa in Nis, the Grand Assembly where the throne was renounced and divided between the sons, the construction of Hilandar, the transfer of relics from the Holy Mountain to Studenica, or possibly the display of the entire line of the Nemanjics, or King Stefan the First and Saint Sava.

The contest invites to freedom of artistic creation as well as dialogue with users and the environment, while respecting the values of a wider spatial context, a vision from the pedestrian perspective, without interference with access points to entire content of the square and the immediate environment.

**The Memorial should:**

- Be unique, extraordinary and ambitious design, with adequate emotional strength;
- Transfer the message and stir visitor's respect for significance of life and work of Stefan Nemanja.
- Be widely available and communicate to all the users of the area – regardless age, origin, education, language or knowledge on the subject;
- Be harmonic addition to the existing values of the area, in accordance with a future reconstruction which transforms the square into pedestrian zone knowing that in the immediate environment of the Memorial to the southeast, tram traffic is kept.;
- Be materialized in adequate material in sense of durability, safety, exploitation and maintenance
- Give new value to the area.

**3.2 Position of Memorial, spatial and dimensional limitation**

Planned position of the Memorial on the New Savski Square in front of the Railway Station building in the zone of visual axis of Nemanjina street, between the Railway Station building and



the tram track along Savska street. *The zone of future Memorial is shown in graphic attachments in the form of light grey hatched square and does not imply its character and dimensions.*

Horizontal dimensions of the Memorial are not defined in advance, but they are limited so they do not interfere with appropriate and comfortable approach to the entrance of the Railway Station and “functioning” of the Memorial and tram traffic should not interfere with each other.

The height of the Memorial is not defined in advance, nor limited. It is expected to follow the manual in the task of the contest, and to match the proposed solution.

### **3.3 Recommendations for attitude towards architectural and cultural heritage**

The chosen location for Stefan Nemanja Memorial, in the axis of Nemanjina Street is immediately in front of the main entrance into the cultural monument of great importance for the Republic of Serbia, material evidence of technical and architectural development of Serbia in the last decades of the 19<sup>th</sup> century. At the same time, it belongs to “Savamala” unit, which as a document of economic, urban and architectural development of Belgrade is in the Registry of real estate having prior protection. This cultural monument of great importance is defined by formal and symbolic central position of the square and also by dominant, spatial vision of Nemanjina Street. This planned positioning of the Monument in the central part of the future square, forms new spatial relations and new visual accent that highlights the beginning of Nemanjina Street. Regarding this, placing a new structure must be in accordance with the existing architecture, and then by its aesthetic, art, shaping and materialization should additionally contribute to the existing values of the space and objects in the immediate surrounding.

A monumental, figurative design is recommended. The Memorial should be oriented towards Nemanjina Street.

### **3.4 Guidelines for the first and second stage of the competition**

The competition elaborate in the first stage of the competition should contain all the elements that clearly define the concept of the proposed design of the Memorial and enable its evaluation according to the defined criteria (*point 4 criteria for the evaluation of works*), especially regarding the idea of interpretation of the theme and character of the design in aesthetic, shape and spatial sense including the relationship with the environment.

The competition elaborate in the second stage of the competition should contain all the elements that clearly define proposed design of the Memorial and enable its evaluation according to the defined criteria (*point 4 criteria for the evaluation of works*), especially regarding the idea of interpretation of the theme and symbolic determination, design and spatial characteristics, relation to the narrower and wider context and users of space, contribution to the overall environment, materialization, technical and technological characteristics, including physical realization and exploitation.

## **4. CRITERIA FOR WORK EVALUATION**

In addition to the consistency of the work with the program and the task of the contest, the Jury will evaluate the proposed designs based on the following criteria:

- Attitude towards the theme - the meaningful quality of the design
- Originality of the idea, persuasion and communicativeness of the design

- Aesthetic, artistic and shape quality of the design
- Attitude towards context - immediate and wider environment, cultural heritage and the specifics of space
- Qualitative contribution to overall environment
- Technical and technological characteristics of the design, materialization, exploitation, maintenance
- Clarity of display and explanations
- Feasibility of the proposed design

## **5. RULES OF THE COMPETITION**

### **5.1. Requirements for participation in the competition**

Professional individuals with acquired formal education in the field of fine arts, applied arts and design, as well as artists with reference artistic works, regardless of their territorial affiliation and their personal characteristics have the right to participate in the competition. Participants of the competition have the freedom to include experts in other professions who, with their professional opinion and knowledge, would contribute to the improvement of the competition solutions.

The participant in the Contest cannot be a person/entity who is directly involved in the preparation and implementation of the Contest, or is related to or directly cooperates with the same, as well as the person who is in the administration or is employed by the authority that announces the Competition.

Required conditions for participation in competition

- The competition work must be submitted on time and in the manner determined by the call for proposals
- The competition work must be made in a manner of technical-shaping processing and should contain all the parts determined by the call for proposals.

### **5.2. Requirements for the implementation of the competition**

Every participant who has officially taken competition documentation has the right to participate in the competition.

By submitting the work, each participant accepts the propositions of this competition.

Competitors are anonymous in the second stage of the competition.

### **5.3. Content of the competition work**

#### **First stage of the contest**

##### **Textual part**

Explanation of the concept of the design up to 6 pages A4 format which contains:

- Explanation of creative idea of competition design and explanation of conceptual design
- Scaled graphic attachments

##### **Graphic attachments**

Graphic representation of the idea and concept design in the appropriate scale on up to 3 B2 formats

- representation of the idea and concept design – 2D and 3D

- representation of concept design in environmental context – 2D and 3D

Attachments selected by competitors.

## **Second stage of the contest**

### **Textual part**

Explanation of the design up to 10 pages A4 format, which contains:

- Explanation of the design from the aspect of interpretation of the theme, established relations with the environment and users of space, contribution to the quality of the environment ...
- Description of the design: materialization, construction, illumination, technology, maintenance
- Scaled graphic attachments
- photos of a physical model

### **Graphic attachments**

- graphic representation of the Memorial in the context of environment
  - Spatial disposition (situation, plan, prospects) P 1:100 / 1:200
  - Spatial display – minimum 3
- Graphical display of the Memorial
  - Base with plan P 1:20
  - Characteristic cross-sections P 1:20
  - All visual aspects P 1:20
  - Spatial display – minimum 3
  - Characteristic details P 1:10 / P 1:5
- Physical model of work in an adequate dimension not larger than 500x500x500mm. If the Memorial design is of such character that a physical model cannot be displayed in a purposeful manner, spatial simulation of the Memorial is permitted through an adequate medium or a combination of media.

Attachments selected by competitors.

All of the above mentioned elements and attachments of the competition elaborate, textual and graphic attachments of stated content, are obligatory parts of the competition work. Works that do not contain the listed elements and attachments will not be taken into account.

## **5.4. Method of technical-design processing of the competition work**

### **First and second stage of competition**

#### **Textual part**

- Textual explanation in the A4-format notebook should be submitted in 10 copies.
- Textual explanation should be marked by the same five digit code number in the upper right corner of the cover page, font Arial, Bold, 30, as well as graphical part.
- The language of the competition for Serbian participants is Serbian and for foreign participants English, the texts must be typed in Arial font size 11.

### **Graphic part**

- Graphic attachments should be delivered in the format B2, 500 x 707 mm,
- All graphic attachments should be marked with a code in the upper right corner, font Arial, Bold, 50.
- Graphic attachments should be laminated on foam of 5mm thickness.

**Physical model of work** (should be enclosed in the second stage of the competition) in an adequate dimension not larger than 500x500x500 mm.

All attachments, graphic, textual, digital media (CD/USB stick) should be packaged in an opaque folder containing the list of all attachments and two closed envelopes (AUTHOR and CONTACT DETAILS). The outer side of the folder should be marked only with a five-digit code, font Arial, Bold, 50. Physical model of work (should be enclosed in the second stage of the competition) should be packed in an opaque box, on the outside only marked with a five-digit code, as well as the folder, Arial, Bold, 50.

Envelopes should be marked with the code in upper right corner.

- The envelope marked with "AUTHOR" should contain signed *Competitors Statement* marked with the code.
- The envelope marked with "CONTACT DETAILS" should contain marked with the code list of names of members of the author's team and associates and contact details (address and e-mail) and phone contact numbers.

The participant can submit only one contest work. The competition work contains only one solution and variants of the solution are not allowed.

All contents of the competition work: the graphic part, text part, envelopes, statements and folders should be marked with the same code.

It is also required to submit all attachments, text and graphic in electronic form, in pdf format, in resolution of 300dpi, on CD or on flash memory (USB stick).

The technical and design processing of the competition elaborate according to the above description and the request, dimension and number of copies is obligatory content of the competition work. Works that do not contain the above mentioned and required items and attachments will not be taken into consideration.

### **5.5. Content of competitors statement**

Each participant (author/team of authors) who submitted competition work in accordance with this Program of contest is considered to be a competitor.

Content of competitors statement includes the following:

- Name and surname (author/members of the team, associates), address from ID card and no. of ID card.
- Signatures of author/members of the team, associates.
- Statement on accepting the terms of the competition and the manner of distribution of prizes.
- Declarations of consent for possible further elaboration of the competition work if it is rewarded or redeemed.
- The manner of distribution of potential financial award given in percents with data for payment for each specified person (authors and associates).

- Declaration of consent to publish the name(s) of the author at the exhibition of works and in the catalog, also in the case that it is not among the rewarded and redeemed competition works.

## 5.6. Competition deadlines

- **Beginning of the contest** **27.09.2017.**  
Tender documentation is available for download at the web portal of the City Administration of Belgrade - Secretariat for Culture [www.beograd.rs](http://www.beograd.rs) and the website of the Association of Architects of Serbia [www.u-a-s.rs](http://www.u-a-s.rs).
- **Deadline for questions is** **27.10.2017.**  
Questions should be sent on following address [sas-dab@eunet.rs](mailto:sas-dab@eunet.rs).  
The answers of the Jury on posted questions will be published on the website of the Association of Architects of Serbia, the website of the City Administration of Belgrade - Secretariat for Culture within seven days from the expiration of the deadline for posting questions and it will be available on the internet pages until the deadline for submitting of works.
- **Deadline for work submission in the first stage of contest** **07.12.2017.**  
Until 15:00, regardless of the manner of delivery (directly or by mail) at the premises of the Association of Architects of Serbia, Belgrade, 7/III Kneza Milosa Street.  
If the competition work is sent by post, and for formal reasons of work, it is necessary to indicate the sender, name, surname, name and address indicated on the package of the competition work under "sender", should not be the same name, surname, name or address or any data referring to the author (members of the author's team) of the competition work.
- **Publication of results of the first stage of contest on the selection of a maximum six works for the second stage of the competition** **21.12.2017.**  
Results will be published on web portal of City Administration of Belgrade – Secretariat for Culture and internet page of Association of Architects of Serbia
- **Beginning of the second stage of competition for the selected participants** **21.12.2017.**
- **Deadline for work submission in the second stage of contest** **02.03.2018.**  
Until 15:00, regardless of the manner of delivery (directly or by mail)
- **Publication of results of the second stage of contest** **15.03.2018.**  
Results will be published on web portal of City Administration of Belgrade – Secretariat for Culture and internet page of Association of Architects of Serbia
- The exhibition of the competition works and the public discussion on results of the competition will be organized not later than 45 days after the announcement of results of the second stage of competition.
- Participants will get information on the term for take-over of non-awarded competition works on the website of City Administration of Belgrade – Secretariat for Culture and Association of Architects of Serbia.

Awarded and non-awarded works with the report of the Jury, will be published in electronic version on the web site of City Administration of Belgrade – Secretariat for Culture and/or the website of Association of Architects of Serbia within 45 days from the date of publication of the results of the Competition. In addition to all works, basic data (code of work, award, recommendations for redeem, shortlist) will be published, and the name(s) of the author(s), unless otherwise indicated in the application for the Competition.



## **5.9. Legal and financial consequences for the type and amount of the prize and the conditions for the protection of copyrights as well as the transfer of property rights from the author to the investor.**

- Competitor, (author/author's team) submits the contest work, accepts the conditions of the competition and agrees to public presentation and publication of the work. The author team consists of signatories of the competition work, co-authors, and thus bearers of all common copyrights.
- During the competition, the competitor is obliged to keep his work anonymous until the announcement of the results of the competition.
- The Caller of the competition/Orderer(Conductor) is not liable for damage to the competition works created by the transport, the work of the Jury, as well as by the exhibition of the competition works.
- The Competitor is considered as the author of the contest work and retains all the copyright in relation to the contest work. The caller of the contest by announcing of award/redeem to the competition work acquires the right of ownership only on awarded/redeemed work samples.
- The Caller of contest shall acquire the exclusive right to further use of the copyrighted work for the intended purpose. The caller of content is obliged to point out the name of the Author(s) in all publications and displays of the selected competition works.
- The Authors retain the right to publish their works.
- The Caller has right to use all received works, to publish and promote, in whole or partially, as the results of the competition.
- The Competitors should bear in mind that each part of the material of submitted contest work, as well as the contest work at whole, could be used for promotional purposes.

## **SUPPLEMENT TO THE PROGRAM**

### **Informative graphic attachments**

- Orthophoto image
- Photo documentation

### **Graphic plans**

- Orientation of the position of the Memorial
- Cadastre topographic plan
- Excerpt from *Special-purpose-area Spatial Plan* Belgrade Waterfront

### **Textual attachments**

- Stefan Nemanja – Biography
- Charter of Hilandar of Simeon Nemanja

Belgrade, 27.09.2017.

Jury of contest

Nikola Selakovic, Secretary General to the President of the Republic

Academician Svetomir Basara, sculptor

Emir Kusturica, director

Professor Miodrag Zivkovic, sculptor

Academician Vladimir Velickovic, painter

Nebojsa Djuranovic, painter

PhD Sima Avramovic, Dean of the Faculty of Law, University of Belgrade

Milutin Folic, architect, City Architect of Belgrade

Goran Vesic, City Manager of City of Belgrade